

IFARreports

Volume 11, Number 7
July 1990

Formerly the Stolen Art Alert and Art Research News

Guilty Verdict in Hawaii "Dali" Trial WWII Medieval Trove Found in Texas Twins Charged in Print Theft



Larmor by Dennis Miller Bunker (American 19th century). Stolen in New York, NY.

Guilty Verdict for Center Art

IFARreports
incorporating *Stolen Art Alert*

Volume 11, Number 7
July 1990

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Margaret I. O'Brien
Contributing Editors: Margaret I. O'Brien, Constance Lowenthal, Virgilia Heimsath Pancoast
Editorial Assistants: Fritzi Owens, Caroline Goesser

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel.: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Virgilia Heimsath Pancoast,
Director, Authentication Service
Margaret I. O'Brien
Director, Art Theft Archive

Subscription and Membership Information:
Individual Subscriber \$50, Commercial-Institutional Subscriber \$65 (IFARreports, notices of events); Overseas Subscribers add \$20 for mailing costs; Active Subscriber (IFARreports and complimentary admission to IFAR Evenings): Individual \$80, Commercial-Institutional \$100; Membership (IFARreports and complimentary invitations to IFAR Evenings): Member: Individual \$250, Corporate \$1,000; Patron: Individual \$1,000, Corporate \$5,000; and Benefactor: Individual \$5,000, Corporate \$10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 46 East 70th Street, New York, N.Y. 10021.

Board of Directors

Arthur G. Altschul *Chairman*, Paul Arbon, Marlene Barasch, Bernard V. Bothmer, Christopher J. Burge, David M. Campbell, David L. Dalva II, Barbara Knowles Debs, Gilbert S. Edelson, Franklin Feldman, Robert C. Graham, Jr., Lyn Handler, Jack A. Josephson, Ronald S. Lauder, Leon Levy, John P. Madigan, Jr., Aaron M. Milrad, John P. Richardson, Daniel Shapiro, Louise A. Svendsen, Stephen E. Weil, Malcolm H. Wiener, Mitchell Zuckerman.

Art Advisory Council

Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Bernard V. Bothmer, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, Sydney J. Freedberg, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, José Lopez-Rey, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Craig Hugh Smyth, Hubert F. von Sonnenburg, Louise A. Svendsen, Harrie Vanderstappen, J. Kirk T. Varndoe, John Walsh, Christopher J. White, Federico Zeri.

Law Advisory Council

W.R.I. Crewdson, Gilbert S. Edelson, Franklin Feldman, Mark B. Feldman, Philip C. Jessup, Jr., John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener

Distributed with the support of The National Antique & Art Dealers Association of America, Inc. Printed with the assistance of *Art & Auction* magazine.

©1990 International Foundation for Art Research

"Dali" Prints at Issue in Five-Month Hawaiian Trial

On May 4, 1990, after a five-month trial, the jury in the case of *The United States of America v. Center Art Galleries—Hawaii, Inc.*, returned a guilty verdict on the gallery, its President and Vice-President, William D. Mett and Marvin L. Wiseman, respectively, on many counts of mail and wire fraud in the sale of prints, allegedly original Salvador Dali lithographs. According to the press release from the U.S. Department of Justice, these were simply "inexpensive calendar quality photomechanical reproductions" that Center sold for anywhere from \$1,000 to \$20,000 each. Leslie E. Osborne, Jr., Assistant United States Attorney who prosecuted the case, told IFAR that the total amount of fraud sustained by Center Art victims is not precisely known, but a conservative estimate is around \$50 million. Sentencing for Mett and Wiseman is set for September 10th,

and the two could receive prison terms of five years and fines of up to \$250,000 on each count (73 for Mett; 63 for Wiseman).

Center Art, with several locations in Hawaii, has its main gallery in the Royal Hawaiian Shopping Center in Honolulu, a major tourist area. Center advertises itself as "Art Consultants to the World." The press release quotes Daniel Bent, the United States Attorney for the District of Hawaii, as regretting that Center Art had taken advantage of the many tourists who came repeatedly to Hawaii, secure in the feeling that they will be treated fairly "because of the beauty of the people of Hawaii embodied in the Aloha Spirit." Bent said that Mett and Wiseman "trampled on this Aloha Spirit."

The so-called "Dali" prints at issue in Hawaii and in many areas of the United States, are primarily those published after 1979, at a time when Dali's health deteriorated and his creativity was severely limited. IFAR



Copy of photo by Lee Catterall, courtesy National Law Review.

Salvador Dali, seated at left, shown in a 1979 photograph with Center Art Gallery principals, William D. Mett, standing second from left, and Marvin L. Wiseman, standing second from right, and Enrique Sabater, Dali's secretary, seated center in white suit.

became aware of the magnitude of this situation in 1984 when Inspector Robert G. DeMuro of the United States Postal Service asked us to examine a purported Dali lithograph sold by Barclay Gallery, now defunct, in New York City. The work, *The Discovery of America by Christopher Columbus*, which was advertised by Barclay as "the finest piece he [Dali] has ever produced" was, in fact, a totally unauthorized, very poor and badly colored printed reproduction with a fake "Dali" signature. It was a copy after the well-known Dali painting of the same name in the Salvador Dali Museum in St. Petersburg, Florida. The two Barclay principals pled guilty to multiple counts of mail fraud and were sentenced to two and three years in jail, respectively.

Robert DeMuro, with Inspectors John (Jack) L. Ellis in New York and Richard A. Portmann, based until recently in Honolulu, were all involved in the investigation for the prosecution in the Center Art case. *The Discovery of America by Christopher Columbus* was widely sold and was cited, along with 25 other "individual reproductions," in the August 31, 1989 indictment against Center Art, as being nothing more than a photomechanical reproduction.

Lawrence I. Fox, one of the defense attorneys in the case, told IFAR that the crux of the trial was the question of defining an original print, alluding to the other degrees of authenticity beyond the artist's total involvement. Leslie Osborne disagreed. He told IFAR that in his opinion this issue "had little or nothing to do with it, although the defense tried to make it a critical factor." "The case," Mr. Osborne continued, "was about the lies Center Art told the public about the extent of Dali's involvement in creating a work and of its value in the secondary market." IFAR's repeated requests for a written statement from Mr. Fox were

unsuccessful.

According to the press release, Center Art claimed that Dali "personally participated in the creation of the original lithographs," when in fact it was shown that he did not, and in most cases, the artist had not even seen the photomechanically reproduced work. Mr. Osborne told IFAR that Robert Descharnes, Dali's confidant and the author of a number of books on Dali's art, examined 24 of the questioned Center Art prints at the trial, and stated that all were fraudulent and had fake signatures.

Lee Catterall, a writer for the *Honolulu Star Bulletin*, who has been covering the investigation, indictment, and trial of Center Art and its principals, told IFAR just after the verdict was in, that the co-foreman of the jury had explained to him that "the artist should be involved at least in supervising—or there working on the stones or the plate—involved where he would at least visit the atelier and make sure everything was going as planned."

IFAR asked Sylvan Cole, a long-time print dealer in New York and a founding member of the International Fine Print Dealers Association in New York (IFPDA), to comment. He told IFAR that the biggest problem for collectors in the

print market is trying to understand "just what is this print I'm buying—what category does it fall into, and what is its documentation?" The IFPDA has addressed this dilemma by publishing a pamphlet in which the various degrees of the artist's participation or non-participation in making a print are explained. But Mr. Cole emphasized that there is "much less value in a work if the artist did not make the matrix or was not involved in the making of the print in any way—otherwise it's just a reproduction." He explained that when buying a print, "the most important thing to consider is authenticity. If the artist was involved and created the work, it is authentic and has value. If the artist was not involved, it's just a photomechanical reproduction and not authentic."

Jonathan Rendell of the Print Department at Christie's, New York, told IFAR that their policy is not to sell any Dali prints published after 1949. The reason is that the only catalogue raisonné available on the subject is an early work which includes only the works through the 1940s, and no subsequent reference is available yet. Albert Field, Dali print archivist, has been preparing a publication on the late works for some time. The problem, Mr. Rendell explained, is compounded by the "confusion" in the marketplace over the artist's later works. He said that *Gordon's Print Price Annual*, which he calls "The Bible," refers to any sale of the late works as "attributed" to Dali.

The Center Art trial, then, appears to be about misrepresentation, or as Leslie Osborne, the prosecuting attorney, stated earlier, "lies." As an example, Center Art, according to the fact sheet accompanying the press release, fabricated the tale that the "Dali" lithographs, sold with a group called the *Vatican Museum Collection*, were printed on "sheepskin from the Vatican flock," and would be registered with the



Photo, courtesy Le Figaro Magazine.

Center Art Gallery at the Royal Hawaiian Hotel, Honolulu.

Quedlinburg Treasures Turn Up in Texas

Vatican Museum. Monsignor Eugene V. Clark, the United States representative of the Vatican Museum, testified at the trial that there was no Vatican flock raised for this purpose, and as noted in the press release, the museum would "never register commercial purchases of any type, much less for Center Art."

In the six years that IFAR has been collecting information and writing on the Dali print situation we have received hundreds of phone calls from distraught buyers who purchased late Dali "prints" from many galleries including Center Art. Many have now discovered that there is no secondary market for their purchases, and they are often just stuck with them. As a witness for the prosecution in the Center Art trial in Honolulu, I tried to convey to the jury the enormous extent of this problem and to tell of the many hundreds of victims who were misled and misinformed about the originality and value of the works they were buying.

In what may be called a landmark case, the guilty verdict given by the jury to Center Art, Messrs. Mett and Wiseman, sends a highly desirable message to others who might be inclined to repeat this offense in the Aloha State or any of the 49 others.

Virgilia Heimsath Pancoast

The fantastic story of an American soldier's theft of German church treasures at the end of World War II began to unfold this spring when William H. Honan reported in *The New York Times* that the Quedlinburg Gospels, written in gold and signed by Samuhel in 840 had been sold. The illuminated manuscript is believed to have been a gift to the Quedlinburg cloister in 936, and was sold in Switzerland to the quasi-governmental West German *Kulturstiftung der Länder* for a "finder's fee" of \$3 million. The Gospels, with a jewel-encrusted cover from the period, were known to be missing shortly after the American army occupied the area in 1945. By 1949, Quedlinburg was part of the Russian zone, then the Peoples Democratic Republic, and the U.S. Army dropped the investigation.

While few experts disputed that the Quedlinburg Gospels were worth the price, remembering the \$11.8 million that the Gospels of Henry the Lion fetched at Sotheby's, London in 1983, many were appalled that anyone would be asked to pay such a sum to recover their own stolen property. While generally pleased that the Gospels might return to their rightful home when German reunification takes place, perhaps as early as the end of this year, people in the field also were distressed, and words like "blackmail" and "extortion" were applied.

One mystery was the identity of the seller. The transaction reportedly took place in Switzerland between an American attorney, later identified as John S. Torigian of Dallas, and a Bavarian rare books and manuscripts dealer, Heribert Tenschert of Rothallmünster. How the \$3 million was divided was not disclosed.

Shortly after the sale, Willi Korte of the *Preussischer Kulturbesitz* traveled to the United States from Berlin to investigate who the seller might be. The trail led to the small town of Whitewright in the northeast part of Texas, and to the heirs of

Lieutenant Joe T. Meador who served in the 87th Armored Field Artillery unit that occupied Quedlinburg. In a series of articles filed from Whitewright and later from Dallas, William Honan told the extraordinary story of Lt. Meador's apparent theft of major works of medieval art which had been part of the treasury of a convent church with close connection to the Ottonian Imperial family. Several veterans who were also in the unit have come forward to tell of Meador taking objects from the crates stored in the shaft of the salt mine on the outskirts of Quedlinburg.

Joe T. Meador died of cancer in 1980. Although there is no specific mention of the treasures in his will, his sister and brother have come to light as the sellers. Now they are defendants in a civil suit filed in Dallas in Federal District Court by the Quedlinburg Church and, along with Mr. Torigian, they are the subjects of a criminal investigation seeking to discover whether they knew the objects were stolen before transporting them for sale.

The treasures which made the journey from the mine shaft to Whitewright have been examined under conditions set by the court. At press time, an agreement was almost complete whereby the Dallas Museum of Art would safeguard the works of art, and perhaps display them, while the legal proceedings went forward. An out-of-court settlement was still possible.

The medieval works from the Quedlinburg Treasury now in Whitewright include:

1. Reliquary of Henry I, wooden box decorated with silver, ivory, gold and precious stones, 9th-10th c., extremely valuable;
2. Evangeliar, one piece of silver, decorated with 13 precious stones, 1515;
3. All relics out of an embroidered case;
4. Reliquary in form of a plate, silver partly gilded, about 1250;

Double Arrest in Los Angeles, CA

5. Rock-crystal flask, both sides formed like birds, Byzantine origin, 10th c.;
6. Comb of Henry I, ivory with gold and precious stones, 12th c.;
7. Four small reliquaries in form of turrets;
8. Reliquary in form of a heart;
9. Memorial coin of Emperor Wilhelm II;
10. Reliquary in form of a plate with intarsia;
11. Painted box, contents: sealed documents concerning relics;
12. All coins from a glass case;
13. Two gold and silver crucifixes; and
14. Several old embroideries.

This list agrees with U.S. Army lists of missing Quedlinburg art. The rediscovery of these medieval treasures is one of the most dramatic of all art stories from World War II.

Many parties were approached over a period of years before the manuscript was sold. Newspaper reports have identified dealers, museums, libraries, and auction houses. Investigators are attempting to identify all persons contacted in connection with the sale of the Gospels. IFAR was approached by a Texas attorney in 1987 about the possibility of using our Authentication Service to research a fine Carolingian manuscript. His clients wanted secrecy, and IFAR never even saw photographs, something we require before accepting a work for authentication. The F.B.I. in Sherman, Texas would like to learn if any of those approached as possible buyers recognized the manuscript as the missing Quedlinburg Gospels and so informed the seller or seller's agent.

Constance Lowenthal

Twins Accused of Print Thefts

On April 19, 1990, Paul Drake Doremus and his twin brother Kevin were arrested and charged on eight felony counts in connection with thefts of contemporary prints from galleries in the Hollywood area of Los Angeles, CA.

Their method of operation was for one brother to distract the attention of gallery staff while the other would extract a work from a folder or storage drawer. Prints by Robert Motherwell, Richard Diebenkorn, Joan Mirò and Marc Chagall were stolen, rolled or folded, and the thieves walked out of the gallery with the sheets under their coats.

The next step was a trip to a conservator to get the roll marks and folds straightened out and the print edition numbers altered.

Now "the consignors" were ready to offer the works at auction.

Victims of the robberies were on the look-out for their lost prints and one, scanning a Butterfield & Butterfield auction catalogue, saw two prints which seemed to be his property but the edition numbers were incorrect. Butterfield's examined the works closely and discovered the numbers had been tampered with. Once the stolen works were spotted, the Doremus brothers were soon identified as the consignors and their scam discovered.

Detective William Martin of the Los Angeles Police Department's Art Theft Detail said the case was solved quickly because of the great cooperation of the Los Angeles art community. Auction consignments were checked and other stolen prints were found, also with the folds faintly apparent and numbers altered. A search warrant was issued so that police could enter the Doremus twins' apartment in Beverly Hills. An estimated \$130,000.00 of art was found there and Det. Martin was subsequently able to clear fifteen of the thefts

which had been reported to the police.

However, some theft victims had not reported their losses and one was finally traced through the printer of the work. And there are still some prints looking for their homes.

To date, stolen prints to the value of \$150,000.00 have been recovered including two by Sotheby's, New York.

The Doremus twins were previously arrested ten years ago in Orange County, CA on similar charges; this time they are likely to serve State prison term.

Margaret I. O'Brien



This print by Richard Diebenkorn, Blue with Red, was folded so that the thieves could smuggle it out of a Los Angeles gallery.

"Prince Frank" to be Sentenced in Los Angeles

"It's a message that crimes involving fraudulent art work will be taken seriously and will be prosecuted," celebrated Deputy Assistant Attorney Reva Goetz as Frank de Marigny pleaded no contest in Los Angeles Superior Court to multiple counts of art forgery and was returned to jail to face sentencing on September 21.

Marigny, also known as Frank Orval and the "Prince Frank" mentioned in the Robert Leads art theft and fraud case (*IFARreports*, Oct./Nov. '88), was arrested last September in a Los Angeles hotel. He was attempting to sell *A Young Girl with Daisies* by Auguste Renoir (a fake; the real Renoir is safely in the collection of the Metropolitan Museum of Art), to members of the L.A.P.D. Asian task force posing as Japanese businessmen (*IFARreports*, Dec. '89).

Some of the works of art submitted in the case were ordered to be returned to the galleries. We note four such pieces below. Det. Martin said that although these were found to be fakes they will probably end up back in the market place sometime in the future...so watch out for them.

M.I.O.

Found to be fakes but may turn up in the market place:



Montmartre Sous la Neige signed Maurice Utrillo, oil on canvas.



Head of an Oriental Woman signed Tsuguharu Foujita.



A sketch signed Tamayo, 0-'67.



A watercolor on paper signed Toledo.

Missing Art Alert

Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts is unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

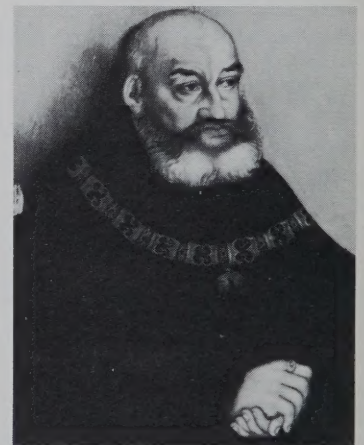
Paintings, Pastels, Mixed Media Works, Watercolors

Flemish, 16th Century



BRUEGHEL, Pieter, the Elder (?) (1525-69). *Sleeping Peddler with Monkeys Ransacking His Goods*. Oil. Painted on a fan set into a panel 23.5 x 41.3 cm. *90.364. Kettering, England. Jan. 1 '71.

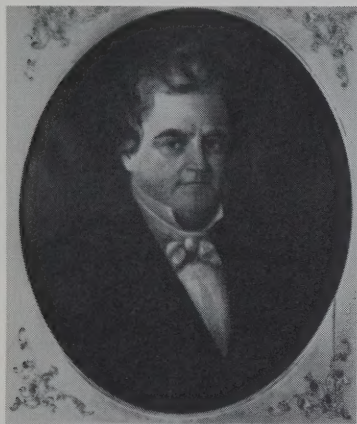
German, 15th Century



CRANACH, Lucas, the Elder (1472-1553). *Duke George the Bearded of Saxony*, ca. 1535. Oil on panel. 19.1 x 15.2 cm. Sitter wears a black embroidered robe and the gold chain and Order of the Golden Fleece. A slight chip on the edge of the panel. *90.334. London, England. Jan. 1 '87.

Six Pictures Stolen in Europe

Information is sought regarding the whereabouts of this painting:



BINGHAM, George Caleb (American, 1811-79). *Reverend Nathan Huston Hall*, ca. 1860. Oil on canvas. 69.9 x 55.9 cm. Oval.

Information should be directed to IFAR, 46 East 70th Street, New York, NY 10021, (212) 879-1780).

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Five Museums Closed Paris, France

On July 4, 1990, Paris lost three paintings from three museums. A small Renoir portrait of a woman, on display near a staircase in the Louvre's *Pavilion des Flores*, was cut from its frame during hours when the museum was open to the public. About an hour later, the theft of Ernest Hébert's portrait of "Mona-luccia" was discovered at the Musée Hébert, a small museum on the left bank at 85, Rue du Cherche-Midi. The Hébert portrait was also cut from its frame without triggering the alarm attached to the frame. A third picture was discovered missing from the museum of the city of Paris, the Musée Carnavalet. It was a landscape by the 19th century painter Paul Huet. IFAR hopes to publish photographs and details of the works in a future issue.

At a news conference the following day, the closing of five small museums was announced by the director of the national



Thieves stole *The Seated Woman* by Auguste Renoir from a museum in Paris. It was cut from its frame.

museums, Jacques Sallois. In addition to the Musée Hébert, the Musée Gustave Moreau, Eugène Delacroix, Ennery, and Jean-Jacques Henner will be closed until further notice, except for pre-arranged group visits and lectures. These are small museums in the homes or studios of the artists, and the security staff in each could only be described as minimal. Increased security was announced for three of the capital's most popular tourist attractions, the Louvre, the Musée d'Orsay, and the palace of Versailles.

C.L.

Three Paintings by van Gogh Stolen 's-Hertogenbosch, The Netherlands

We have been advised by Interpol, Washington, of the theft of three paintings by Vincent van Gogh from the museum at 's-Hertogenbosch, Noord-Brabant, situated fifty-five miles south of Amsterdam. The Netherlands. Stolen were, *Wheels of the Watermill in Gennep, Nuenen*, 1884, oil on canvas, 60.0 x 78.5 cm., *Peasant Woman in a Week-day Bonnet*, 1885, oil on paper, 36.0 x 27.0 cm., and *Peasant Woman Digging Soil*, 1885, oil on canvas, 37.5 x 25.7 cm.

The thieves entered the museum early in the morning of June 28 by breaking a window without setting off the alarm. Mr. Peter Vreeling, a member of the board of directors, estimated the value of the works to be between \$2.7 and \$5.4 million.

These paintings will be catalogued together with illustrations in the next issue of *IFARreports*.

M.I.O.

Faux Theft Montpellier, France

In the light of the above, two French journalists working for the newspaper *Le Midi Libre*, took the dubious initiative of testing the security of the Fabre Museum, a

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

small institution in southern France.

According to a newspaper account, on June 10, Odile Cimitière, a reporter, and Pierre Carrière, a photographer, took a screwdriver to a drawing by Jean-Auguste-Dominique Ingres, removing it from the wall. Putting it into a plastic bag and secreting it beneath clothing, the pair exited the museum unchallenged. They then returned the work to museum authorities.

According to *Le Midi Libre*, the museum has twenty-one security personnel, two of whom are assigned to the room where the Ingres hung, and an alarm system turned on only at night. A new security system is scheduled to be installed in a few months. No doubt the journalists proved their point. It is not known whether charges will be brought against them.

M.I.O.



951

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

951 BUNKER, Dennis Miller (1861-90). *Larmor*, 1884. Oil on canvas. 47.0 x 38.1 cm. Signed, inscribed and dated in l/r: D.M. Bunker/Larmor, 1884. *90.376.1. New York, NY. Nov. 14 '75.

952 FARNY, Henry F. (1847-1916). *Sioux Village*, 1901. Gouache. Approx. 26.0 x 41.3 cm. Signed and dated in l/r: H.F. Farny/1901. *90.376.3. New York, NY. Jul. 9 '82.

953 JOHNSON, Eastman (1824-1906). *The Young Mother*. Oil on academy board. 36.2 x 28.6 cm. Signed in l/r: E.J. *90.376.6. New York, NY. May 6 '78.

954 MORSE, Samuel Finley Breese (1791-1872). *Portrait of Mrs. Samuel F.B. Morse and her Two Children*, ca. 1821. Oil on carton. 34.9 x 27.3 cm. In grisaille. Inventory no. AGP 2603b. *90.376.2. New York, NY. Dec. 3 '77.

American, 20th Century

955 BEAL, Gifford (1879-1956). *The Garden Party*. Oil on canvas. 40.6 x 50.8 cm. Signed in l/r: Gifford Beal. *90.376.9. Stolen in transit between New York, NY and Mobile, AL. Nov. 5 '86.

956 BROWN, Alice Dalton (b. 1939). *Columns with Brick Walls*. Oil on canvas. 196.9 x 115.7 x 6.5 cm. framed. *90.375. Washington, DC. Jun. 1 '89.



952



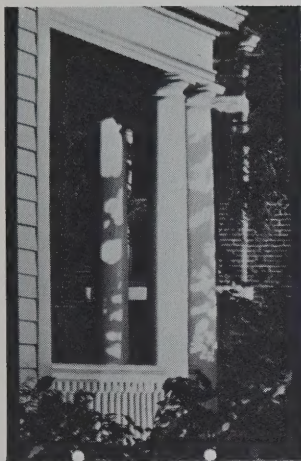
953



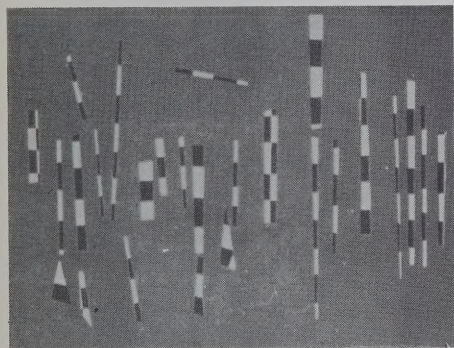
954



955



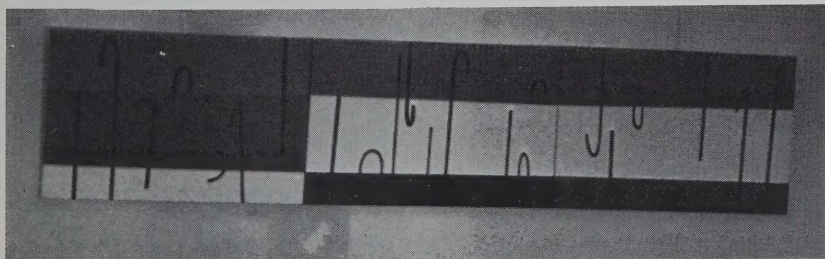
956



957



959



958

957 KELLY, Ellsworth (b. 1923). *Red Yellow Blue*, 1951. Oil on canvas. 114.3 x 152.4 cm. Signed on verso: Ellsworth Kelly. *90.373.2. Paris, France. Jan. 1 '51.

958 KELLY, Ellsworth (b. 1923). *Royan*, 1950. Oil on canvas. 61.0 x 274.0 cm. Three joined panels each 61.0 x 91.4 cm. Signed on verso: Ellsworth Kelly. *90.373.1. Paris, France. Jan. 1 '51.

959 LYNNE, Michael. *The Start*. Oil? Approx. 121.9 x 152.4 cm. Signed. *90.331. Lexington, KY. Nov. 17 '89.

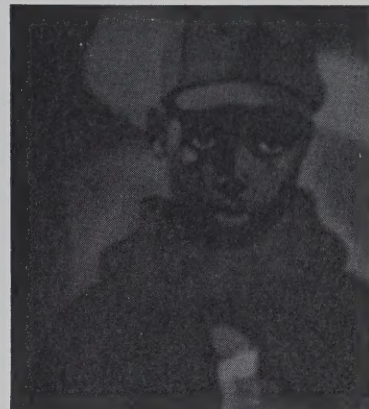
960 O'REILLY, Thomas P. *Simon*, 1976. Oil on canvas. 30.5 x 27.9 cm. Signed and dated in l/l: Thomas P. O'Reilly April 1976. Bears gold name plate inscribed: Simon. *90.335. Monroe, NY. Apr. 13 '78. *Reward*.

Belgian, 19th Century

961 ENSOR, James (1860-1949). *La Ruée des Disciples du Christ*. Oil on canvas. 100.0 x 80.0 cm. Signed and dated in l/l. *90.391. Ukkel, Belgium. Nov. 18 '89.

Canadian, 20th Century

962 BATEMAN, Robert (b. 1930). *Dozing Lynx*, 1987. Acrylic on masonite. 91.0 x 122.0 cm. Signed in l/r: Robert Bateman 1987. *90.380. Markham, Canada. Mar. 31 '90.



960



961



962



963



964



965



966

963 LITTLE, John (b. 1927). *St. Eleanor Street, Griffintown*. Oil. 60.0 x 75.0 cm. *90.346. Montreal, Canada. Mar. 2 '90.

964 RICHARD, René (1895-1982). *House in the Country*. Oil. 50.0 x 60.0 cm. Signed in l/r: R. Richard. *90.347. Montreal, Canada. Feb. 14 '90.

Dutch, 17th Century

965 HACKENLANT, C. *Mountain Landscape with a Small Lake and Two Figures on a Path*. Oil on canvas laid down on panel. 20.0 x 29.0 cm. *90.392.1. Heemstede, The Netherlands. Nov. 21 '89.

966 HACKENLANT, C. *Mountain Landscape with a Small Lake and One Figure on a Path*. Oil on canvas laid down on panel. 20.0 x 29.0 cm. *90.392.2. Heemstede, The Netherlands. Nov. 21 '89.

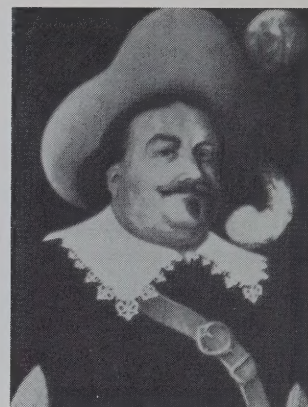
967 HALS, Frans, Attr. to (1580-1666). *H. Pot, Lieutenant of the Harquebus Shooters*. Oil on canvas. 70.0 x 50.0 cm. *90.399.2. Anderlecht, Belgium. Sep. 30 '89.

968 MIERIS, Frans van, the Elder (1635-81). *Woman Reading at a Table*. Oil on canvas. 40.0 x 35.0 cm. *90.390. Sassenheim, The Netherlands. Nov. 15 '89.

969 POTTER, Paulus, Attr. to (1625-54). *Hilly Landscape with Cows and a Cowherd*. Oil on panel. 30.0 x 70.0 cm. *90.399.4. Anderlecht, Belgium. Sep. 30 '89.

970 SLINGELAND, Pieter Cornelisz (1640-91). *Anna Ghijs at 30 Years*, 1655. Oil. 13.5 x 12.5 cm. Miniature oval portrait in rectangular frame. Signed and dated in l/c, age inscribed in r/c. Pendant to 90.394.1. *90.394.2. Doorwerth, The Netherlands. Dec. 9 '89.

971 SLINGELAND, Pieter Cornelisz (1640-91). *Jan Hubrecht at 47 Years*, 1653. Oil. 13.5 x 12.5 cm. Miniature oval portrait in rectangular frame. Signed and dated in l/c, age inscribed in r/c. Pendant to 90.394.2. *90.394.1. Doorwerth, The Netherlands. Dec. 9 '89.



967



968



969



970



971



972



973



974

Dutch, 18th Century

972 DE WITTE. *Sailing Ships on a Stormy Sea*. Oil on canvas. 106.0 x 122.0 cm. *90.362. Yeovil, England. Apr. 11 '90.

973 MIJ, Hieronymous van der, Copy after (1687-1761). *Mr. J. van Lanschot*. Oil on panel. 51.0 x 41.0 cm. *90.394.3. Doorwerth, The Netherlands. Dec. 9 '89.

974 OUWATER, Isaak (1750-93). *A Dutch Canal with Figures and a Windmill*. Oil on panel. 17.8 x 24.1 cm. A pair, the other *A Canal with Figures in a Punt, a Bridge, and a Cottage*. *90.360.3. London, England. Mar. 25 '90. Reward.

Dutch, 19th Century

975 BASTERT, Nicolaas (1854-1939). *The Church Towers of Loenen on the Vecht*. Oil on panel. 28.0 x 39.0 cm. Signed. *90.405.1. Breukelen, The Netherlands. Jan. 21 '90.

976 BASTERT, Nicolaas (1854-1939). *Farmhouse*. Oil on canvas laid down on panel. 35.0 x 57.0 cm. Signed in l/r. *90.405.4. Breukelen, The Netherlands. Jan. 21 '90.

977 BASTERT, Nicolaas (1854-1939). *View of Looyersdijk*. Oil. 34.5 x 55.5 cm. Signed in l/l. *90.405.2. Breukelen, The Netherlands. Jan. 21 '90.

978 SCHELFHOUT, Andreas (1787-1870). *Winter Landscape with Ruins of a Castle and People Skating on a Frozen River*. Oil on canvas. 30.0 x 35.0 cm. *90.400. Berlaar, Belgium. Jan. 24 '90.

979 SMITS, Jakob (1856-1928). *Doeltje Kramer*. Oil on canvas. 141.0 x 73.0 cm. *90.399.1. Anderlecht, Belgium. Sep. 30 '89.



975



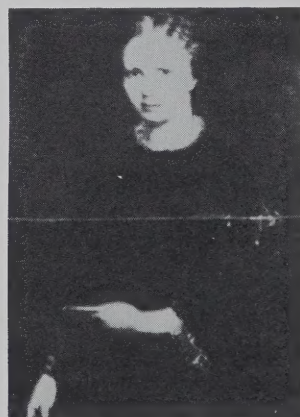
976



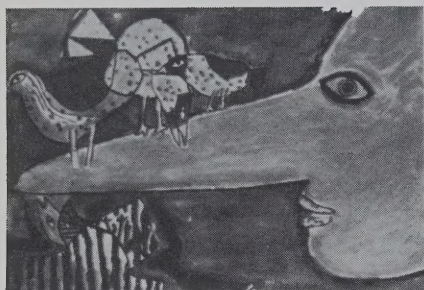
977



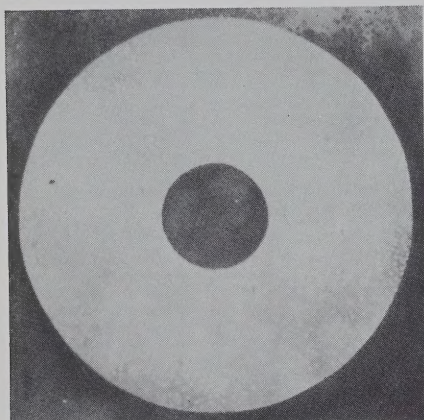
978



979



980



981



982



984

Dutch. 20th Century

980 BEVERLOO, Corneille Guillaume, Called Corneille (b. 1922). *Pinocchio*, 1973-88. Gouache. Signed and dated: '73-'88 in l/r. *90.395.1. Amsterdam, The Netherlands. Dec. 5 '89.

981 D'AILY, Gisèle (b. 1912). *Blue Disk*, 1980. Oil on canvas. 123.5 x 123.5 cm. Signed and dated in l/r. Canvas pulled from frame during theft. *90.398.5. Amsterdam, The Netherlands. Dec. 1 '89.

982 D'AILY, Gisèle (b. 1912). *Metamorphosis*, 1968. Oil on canvas. 125.0 x 87.0 cm. Signed and dated in l/r. *90.398.1. Amsterdam, The Netherlands. Dec. 1 '89.

983 D'AILY, Gisèle (b. 1912). *Mother of Pearl*, 1980. Oil on canvas. 109.0 x 59.5 cm. Signed and dated in l/r. *90.398.4. Amsterdam, The Netherlands. Dec. 1 '89.

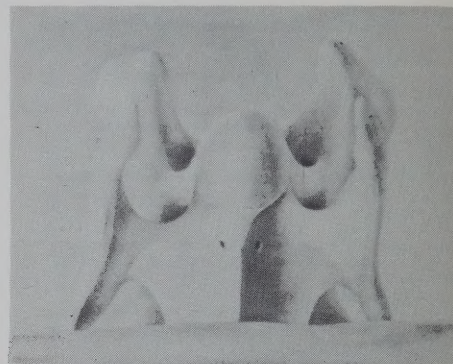
984 D'AILY, Gisèle (b. 1912). *Muse with Mandolin*, 1971. Oil on canvas. 64.5 x 89.0 cm. Signed and dated in l/r. *90.398.2. Amsterdam, The Netherlands. Dec. 1 '89.

985 D'AILY, Gisèle (b. 1912). *Vertebrae*, 1974. Oil on canvas. 91.0 x 104.0 cm. Signed and dated in l/r. *90.398.3. Amsterdam, The Netherlands. Dec. 1 '89.

986 LIGTELIJN, Evert Jan (b. 1893). *Bridge over the Loenerveense Waterfall*, ca. 1925. Oil on canvas laid down on panel. 25.0 x 38.0 cm. 90.405.5. Breukelen, The Netherlands. Jan. 21 '90.

987 LIGTELIJN, Evert Jan (b. 1893). *Landscape with Mill*. Oil. 16.0 x 20.0 cm. Signed in l/r. *90.405.6. Breukelen, The Netherlands. Jan. 21 '90.

988 SCHULMAN, David (1881-1966). *View of Loenen on the Vecht*. Oil. 31.0 x 64.0 cm. Signed in l/l. *90.405.3. Breukelen, The Netherlands. Jan. 21 '90.



985



987



988



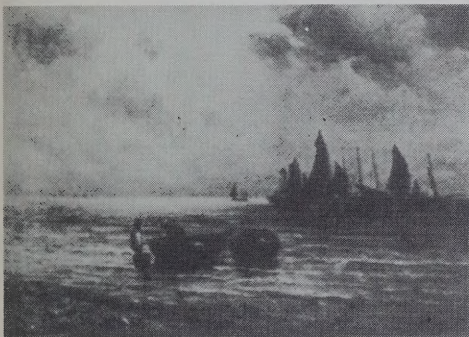
990



991



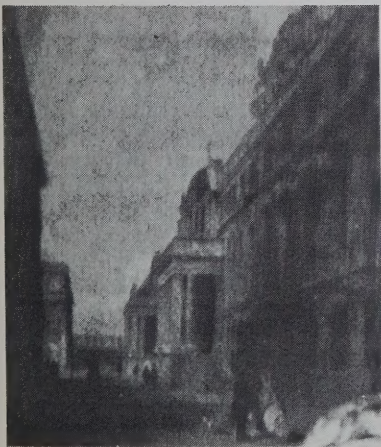
992



993



994



995

989 STOCKUM, Hilda van. *Still Life*, early 1970s. Oil on board. Approx. 30.0 x 46.0 cm. Depicts a table with a white linen tablecloth with a large gourd at left, a turnip above it, and a smaller gourd at right. 90.342.3. Bethesda, MD. Jan. 28 '90.

English, 19th Century

990 BALL, Wilfred Williams (b. 1853). *Bright Morning at Beeley Village*. Watercolor. 45.7 x 61.0 cm. *90.366.1. Shropshire, England. Mar. 1 '90.

991 BALL, Wilfred Williams (b. 1853). *Snow Scene and Sheep*. Watercolor. 45.7 x 61.0 cm. *90.366.2. Shropshire, England. Mar. 1 '90.

992 BOUGH, Samuel (1822-78). *Saint Andrew's Fishing Boat Leaving Port*, 1855. Oil on canvas. Signed and dated. *90.345. Montreal, Canada. Feb. 1 '87.

993 BREANSKI, Gustave de. *Seascape with Sailboats and Fishermen with Boats at the Shore*. Oil on canvas. 61.0 x 91.6 cm. Signed. *90.384.1. Langport, England. May 1 '90.

994 HERRING, John Frederick Jr. (1815-1907). *Farm Scene*. Oil on canvas. 71.1 x 101.5 cm. Signed. *90.351. Los Angeles, CA. May 13 '90.

995 HOLLAND, James Attr. to (1800-70). *A View of Greenwich Hospital*. Oil on canvas. 59.7 x 49.5 cm. *90.360.2. London, England. Mar. 25 '90. *Reward*.

English, 20th Century

996 CLAYTON, Harold. *Still Life with a Vase of Roses*, ca. 1950. Oil on canvas. 61.0 x 50.8 cm. A pair, one depicting roses in a white vase with blue figures, the other flowers in a blue vase with white figures. Signed: Harold Clayton. *90.371.1. Bury St. Edmunds, England. May 16 '88.

997 DAWSON, Montague (1893-1973). *Amphibious Attack on an Enemy Position*, 26 June 1943. Grisaille on canvas. 31.1 x 61.0 cm. Signed in l/l: Montague Dawson. May be marked 43220 on verso. *90.377.1. New York, NY. Jun. 12 '90.



997



998



999

998 DAWSON, Montague (1893-1973). *Convoy under U-Boat Attack*. Grisaille on canvas. 45.7 x 48.3 cm. Signed in l/l: Montague Dawson. *90.377.2. New York, NY. Jun. 12 '90.

999 DAWSON, Montague (1893-1973). *H.M.S. Southern Spray*. Grisaille on canvas. 27.9 x 47.0 cm. Signed in l/l: Montague Dawson. May be marked 44143 on verso. *90.377.9. New York, NY. Jun. 12 '90.



1000



1001



1002



1003

1000 DAWSON, Montague (1893-1973). *Liberty Ship Off the Faroe Islands*, 27 July 1946. Grisaille on canvas. 33.0 x 50.8 cm. Signed in l/l: Montague Dawson. May be marked 43175 on verso. *90.377.3. New York, NY. Jun. 12 '90.

1001 DAWSON, Montague (1893-1973). *Reinforcing the Beaches*. Grisaille on canvas. 27.9 x 43.8 cm. May be marked 44142 on verso. *90.377.7. New York, NY. Jun. 12 '90.

1002 DAWSON, Montague (1893-1973). *Sinking of a Merchantman*. Grisaille on canvas. 30.5 x 47.0 cm. May be marked 44167 on verso. *90.377.8. New York, NY. Jun. 12 '90.

1003 DAWSON, Montague (1893-1973). *A Spring Day in the Channel*. Grisaille on canvas. 37.5 x 54.0 cm. Signed in l/r: Montague Dawson. May be marked 43202 on verso. *90.377.4. New York, NY. Jun. 12 '90.

1004 DAWSON, Montague (1893-1973). *Trawler Passing Light Ship*. Grisaille on canvas. 21.6 x 45.7 cm. May be marked 44175 on verso. *90.377.5. New York, NY. Jun. 12 '90.

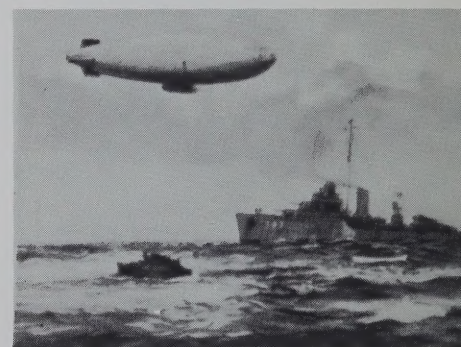
1005 DAWSON, Montague (1893-1973). *Watching the Danger Zone*. Grisaille on canvas. Approx. 38.1 x 54.0 cm. May be marked 44161 on verso. *90.377.6. New York, NY. Jun. 12 '90.

1006 FERGUSSON, John Duncan (1874-1961). *The Jetty*. Oil on board. 35.6 x 27.9 cm. Unsigned but with labels on verso. *90.388. London, England. Apr. 18 '90. *Reward*.

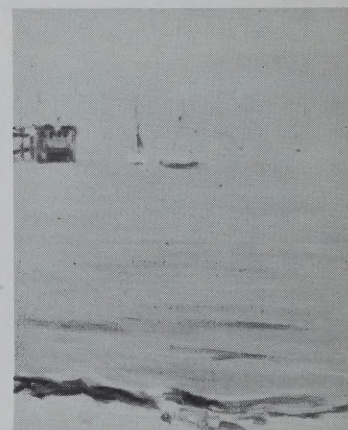
1007 SHAPLAND, John. *View Near Vixen Tor, Dartmoor*. Watercolor. 40.6 x 45.7 cm. Signed in l/r: J. Shapland. *90.361.1. Tunbridge Wells, England. Mar. 8 '90.



1004



1005



1006



1007



1008

Flemish, 16th Century

1008 BENSON, Ambrosius, School of. *Portrait of a Young Man*. Oil on panel. 65.0 x 54.0 cm. The paper in his right hand bears the inscription: "domyo pezo lopez." *90.359. London, England. Jan. 14 '90. Reward.

1009 MOMPER, Joost de (1564-1635). *Landscape*. Oil on canvas. 54.0 x 69.0 cm. *90.368.1. Heemstede, The Netherlands. Jan. 1 '40.

Flemish?, 17th Century

1010 PARENT, Henri. *Still Life with a Dog and Spoils from a Hunt*. Oil on canvas. 120.0 x 80.0 cm. Monogrammed: H.P. and inscribed on verso: 1942. *90.399.3. Anderlecht, Belgium. Sep. 30 '89.

1011 PARENT, Henri. *The Windmill at Grimbergen*. Oil on panel. 40.0 x 35.0 cm. Monogrammed: H.P. on verso. *90.399.8. Anderlecht, Belgium. Sep. 30 '89.

French, 17th Century

1012 LORRAIN, Claude, School of (1600-82). *Traveling Salesmen*. Oil on panel. 42.0 x 56.0 cm. *90.392.3. Heemstede, The Netherlands. Nov. 21 '89.

French, 19th Century

1013 BOISSIÈRE, J.M. *The Seine and Notre Dame*. Oil on canvas. 33.0 x 40.0 cm. Signed: J.M. Boissière in l/l. *90.330.2. Rabastens, France. Oct. 20 '89.

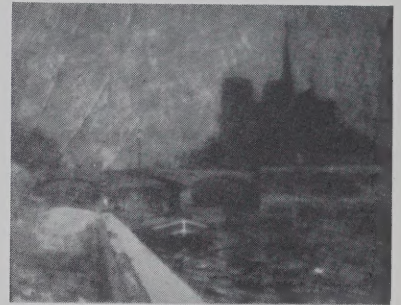
1014 BOISSIÈRE, J.M. *The Tarn in Winter*. Oil on cardboard. 27.5 x 39.0 cm. *90.330.1. Rabastens, France. Oct. 20 '89.

1015 BOUDIN, Eugène-Louis (1824-98). *Harbor Scene*. Oil on canvas. 40.0 x 25.0 cm. Depicts boats at right and left with a house in the background and a stormy sky (restored). 90.337. Buenos Aires, Argentina. Apr. 29 '90.

1016 BOUDIN, Eugène-Louis (1824-98). *Devant Deauville*. Oil on panel. 17.8 x 26.7 cm. *90.385.2. London, England. Mar. 19 '90.



1012



1013



1014



1016



1009



1010



1011



1017



1018



1019



1020



1021

1017 BOUDIN, Eugène-Louis (1824-98). *Port Scene with Boats, Quay, and a Fort*, 1895. Oil on canvas. 45.5 x 65.5 cm. Signed and dated in l/r: E Boudin '95 and indistinctly inscribed: le Ha. . . . *90.358.3. Stolen in transit between Southampton, England and Portugal. Mar. 22 '90.

1018 BOUDIN, Eugène-Louis (1824-98). *Trouville—Scène de Plage*, 1874. Oil on panel. 18.5 x 36.2 cm. Signed in l/l, and inscribed and dated in l/r: Trouville '74. *90.385.1. London, England. May 8 '90.

1019 COROT, Camille Jean Baptiste (1796-1875). *The Lake at Avray*. Oil on canvas. 39.4 x 67.2 cm. *90.325.1. Beziers, France. Apr. 21 '90.

1020 GERICAULT, Jean Louis André Theodore, Attr. to (1791-1824). *Study of a Gray Horse*. Oil on canvas. 46.2 x 38.0 cm. Signed in red in l/l: H. *90.325.2. Beziers, France. Apr. 21 '90.

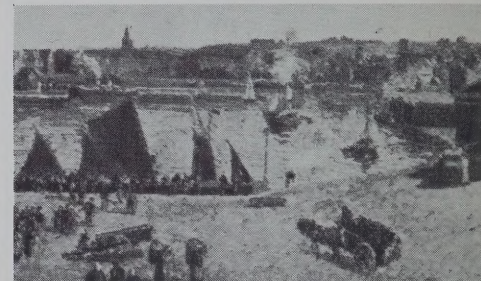
1021 LEBASQUE, Henri (1865-1937). *Woman and Child*. Oil on canvas. 53.3 x 63.5 cm. Signed. *90.367.2. Los Angeles, CA. Mar. 23 '90.

1022 MORIZOT, Henrietta(?). *Road through the Woods*. Oil on canvas. Approx: 50.0 x 72.0 cm. Depicts a road bearing slightly to the right in the center foreground with a large tree and smaller ones behind it at left and smaller trees at right, with a field in the right background. Three tears in the canvas, patched from the back. 90.342.4. Bethesda, MD. Jan. 28 '90.

1023 PISSARRO, Camille (1830-1903). *Avant-port de Dieppe*, 1902. Oil on canvas. 65.0 x 81.0 cm. Signed and dated in l/r: C. Pissarro 1902. *90.358.1. Stolen in transit between Southampton, England and Portugal. Mar. 22 '90.

1024 ROUSSEL, Charles Emmanuel Joseph (1861-1936). *Berck, Sky After Sunset*, 1925. Oil on board. 9.5 x 14.0 cm. Signed in l/r, and inscribed on verso: CR-11 "Atelier de Charles Roussel" and a label inscribed "Berck, Ciel après le Coucher du Soleil." *90.389. Boston, MA. May 14 '90.

1025 SISLEY, Alfred (1839-99). *Path by the River with a Cottage, Figures and Trees*, 1886. Oil on canvas. 53.5 x 73.5 cm. Signed and dated '86 in l/l. *90.358.2. Stolen in transit between Southampton, England and Portugal. Mar. 22 '90.



1023



1024



1025



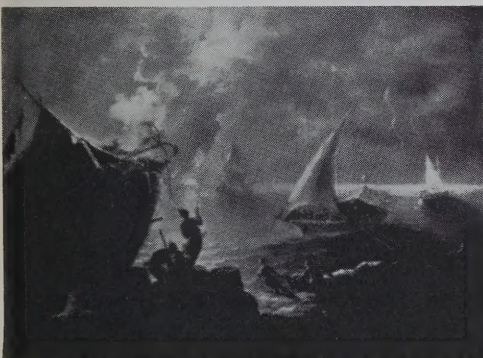
1026



1027



1029



1030



1031

German, 16th Century

1026 FLEGEL, Georg (1563-1638). *Still Life with Snails in a Basket and Fruit*. Oil on panel. 25.5 x 38.0 cm. Signed with a monogram. *90.368.4. Haarlem, The Netherlands. Jan. 1 '40.

German, 19th Century

1027 DIETRICH, Adelheid (b. 1827). *Still Life with Bittersweet*, 1870-71. Oil on canvas. 45.7 x 40.6 cm. Signed and dated in l/l: fecit. Adelheid Dietrich 1870-71. Also signed and dated on verso: Adelheid Dietrich/1871. *90.376.4. New York, NY. Jul. 9 '82.

1028 SCHNORR VON CAROLSFELD, Julius Veit Hans (1794-1872). *Saint Michael and the Angels Slaying the Seven-headed Dragon*. Oil on panel. 50.0 x 58.0 cm. 90.399.5. Anderlecht, Belgium. Sep. 30 '89.

1029 SCHNORR VON CAROLSFELD, Julius Veit Hans (1794-1872). *Samson Slaying the 1,000 Philistines with the Jawbone of an Ass*. Oil on panel. 25.0 x 60.0 cm. *90.399.6. Anderlecht, Belgium. Sep. 30 '89.

Italian, 18th Century

1030 RICCI, Marco (1676-1729). *Harbor Scene*. Oil on canvas. Approx. 72.0 x 97.5 cm. *90.368.3. Overveen, The Netherlands. Jan. 1 '90.

Italian, 19th Century

1031 AGLIO, Agostino (1777-1857). *Wooded Landscape with Peasants and Cattle*, 1830. Oil on canvas. 63.5 x 94.0 cm. Signed and dated. *90.360.1. London, England. Mar. 25 '90. *Reward*.

1032 VALENTINELLI. *View of Venice*. Oil on canvas. 25.0 x 60.0 cm. *90.399.7. Anderlecht, Belgium. Sep. 30 '89.

Mexican, 20th Century

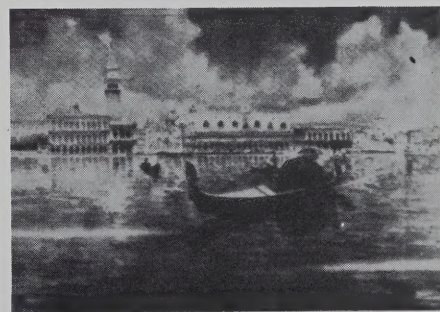
1033 RIVERA, Diego (1886-1957). *Desnudo Sentado*, 1939. Watercolor on paper. 50.8 x 45.7 cm. Depicts a nude Indian woman sitting on a chair. Painted with brownish hues, the chair red. 90.343.3. San Francisco, CA. Mar. 31 '90.

1034 RIVERA, Diego (1886-1957). *Hombre con Flores*, 1937. Watercolor on paper. 38.1 x 27.9 cm. Depicts a barefoot peasant man wearing a straw hat, with dark trousers and a light shirt all in shades of brown and carrying a large bunch of multicolored flowers, with dark bushes in the background. 90.343.2. San Francisco, CA. Mar. 13 '90.

1035 RIVERA, Diego (1886-1957). *Mujer Sentada*, 1938. Watercolor on paper. 40.6 x 30.5 cm. Depicts a dark woman sitting in a black chair, with a long yellow dress and her hair up on her head against a dark blue background. 90.343.1. San Francisco, CA. Mar. 13 '90.

Swiss, 18th Century

1036 BOLOMEY, Benjamin Samuel (1739-1819). *Family Portrait of the Artist, his Wife, Elisabeth Veronica Gosse, and their Children*. Oil on canvas. 100.0 x 70.0 cm. *90.393. 's-Gravenhage, The Netherlands. Dec. 22 '89.



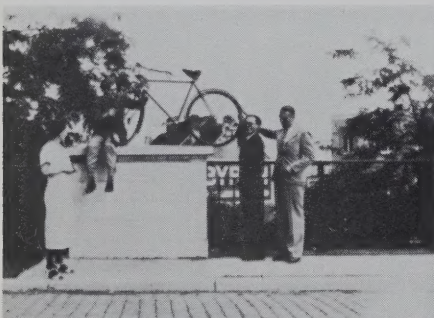
1032



1036



1037



1038



1040



1041

Photographs

Belgian, 20th Century

1037 MAGRITTE, René François Ghislain (1898-1967). *Group with Magritte and Five Others with Their Backs to the Camera*. Photograph. Approx. 5.1 x 7.6 cm. With deckled edges, rough and untrimmed. *90.381.2. New York, NY. Oct. 1 '89.

1038 MAGRITTE, René François Ghislain (1898-1967). *Group with Magritte and Three Others with a Bicycle*. Photograph. Approx. 5.1 x 7.6 cm. With deckled edges, rough and untrimmed. *90.381.1. New York, NY. Oct. 1 '89.

French, 20th Century

1039 DUBREUIL, Pierre. *Le Gneisenau (Ship Stacks)*, 1934. 23.7 x 18.3 cm. Titled and signed on verso: P. Dubreuil M S L P, and printed: photo Pierre Dubreuil. Stolen with a portfolio of photographs. 90.374. New York, NY. Apr. 1 '90.

Prints, Drawings

American, 20th Century

1040 BERTHOT, Jake (b. 1939). Untitled, 1987. Enamel on paper. 76.2 x 55.9 cm. Initialed in l/l and dated in l/r. *90.350.3. San Francisco, CA. Aug. 19 '87. Reward.

1041 DINE, Jim (b. 1939). *2 Hearts (The Donut)*. 1972. 11 color lithograph. Diptych. 137.2 x 81.3 cm. each sheet. Signed and numbered across both sheets in l/c: 5/17 Jim Dine 1972 and marked: U.L.A.E. *90.350.1. San Francisco, CA. Aug. 19 '87. Reward.

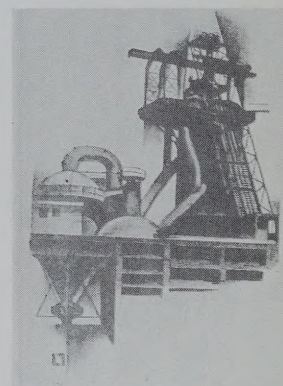
1042 FRANCIS, Sam (b. 1923). *Poems in the Sky*, 1985-86. Color lithograph. 73.0 x 56.0 cm. Edition no. VIII/L, signed. 90.348.12. Toronto, Canada. Mar. 10 '90.

1043 LICHTENSTEIN, Roy (b. 1923). *Haystack*, 1969. Silkscreen. 38.0 x 44.0 cm. Signed and numbered 65/250. 90.348.16. Toronto, Canada. Mar. 10 '90.

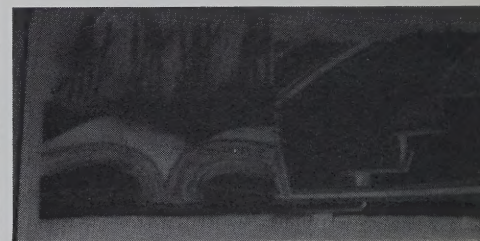
1044 LOZOWICK, Louis (1892-1973). *Corner of a Steel Plant*. Lithograph. 29.2 x 19.7 cm. Signed in l/r: Louis Lozowick. *90.376.5. New York, NY. Jul. 9 '82.

1045 ROSENQUIST, James (b. 1933). Sketch for *Slipping off the Continental Divide*, 1972. Crayon, chalk, graphite and oil on paper. 109.2 x 199.6 cm. Signed and dated in l/r: James Rosenquist 1972, and the title inscribed in l/l. *90.350.2. San Francisco, CA. Aug. 19 '87. Reward.

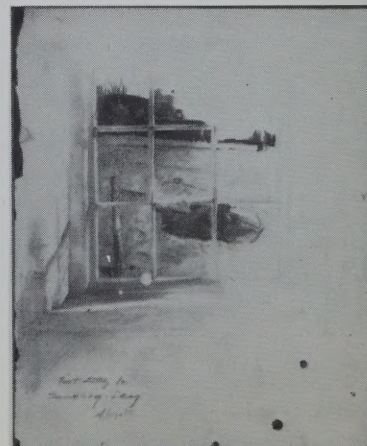
1046 WYETH, Andrew (b. 1971). First study for *Ground Hog Day*, 1917. Pencil on paper. 34.0 x 27.7 cm. Signed and the title inscribed in l/l: First Study for Ground Hog Day A. Wyeth. From a sketch book, the left edge torn from the pad. *90.354. New York, NY. Sep. 29 '87.



1044



1045



1046



1050



1051



1051



1052

Canadian, 20th Century

1047 RIOPELLE, Jean-Paul (b. 1922). *Le Clocher de Vetheuil*, 1985. Lithograph. 30.0 x 39.0 cm. Signed, edition no. ?/75. 90.348.26. Toronto, Canada. Mar. 10 '90.

1048 RIOPELLE, Jean-Paul (b. 1922). *Les Péniches*, 1985. Lithograph. 51.0 x 70.0 cm. Signed, edition no. ?/75. 90.348.27. Toronto, Canada. Mar. 10 '90.

1049 RIOPELLE, Jean-Paul (b. 1922). *Les Saisons de Saint-Cyr-en-Arthie No. 2*, 1985. Color lithograph. 52.0 x 71.0 cm. Signed, edition no. ?/75. 90.348.28. Toronto, Canada. Mar. 10 '90.

Dutch, 17th Century

1050 REMBRANDT, Harmensz van Rijn (1606-69). *Old Man with a Divided Fur Cap*, 1640. Etching and dry point. 16.0 x 14.0 cm. Signed and dated in u/r: Rembrandt 40. *90.344. Vancouver, Canada. Mar. 23 '90.

Dutch, 20th Century

1051 BEVERLOO, Corneille Guillaume, Called Corneille (b. 1922). *The Dream*, 1988. Lithograph. Signed and dated: '88 in u/r. It is not known which of the two lithographs illustrated here was stolen. *90.395.2. Amsterdam, The Netherlands. Dec. 5 '89.

English, 20th Century

1052 BACON, Francis (b. 1909). *Study for Portrait of John Edwards*, 1987. Etching. 65.0 x 48.6 cm. image size, 89.0 x 62.0 cm. paper size. Edition no. 85/99, signed. *90.348.1. Toronto, Canada. Mar. 10 '90.

1053 HOCKNEY, David (b. 1937). *Cubistic Studies*, 1973. Ink, pencil, and crayon on paper. 36.0 x 43.0 cm. Signed in l/r: Hockney. *90.348.13. Toronto, Canada. Mar. 10 '90.

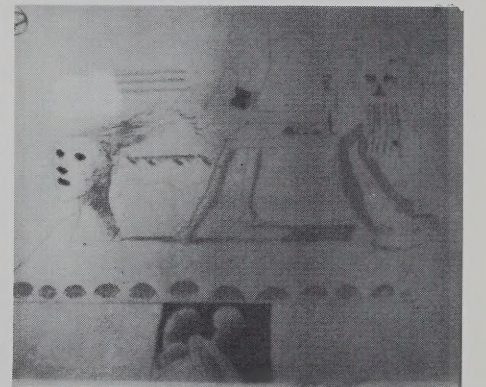
1054 HOCKNEY, David (b. 1937). *Moving Still Life on Stage*, 1976. Pen and ink on paper. 36.0 x 43.0 cm. Signed in l/r. *90.348.15. Toronto, Canada. Mar. 10 '90.

1055 HOCKNEY, David (b. 1937). *Sheet of Glass and Glass of Wine with Blue Guitar*, 1976. Pen and colored ink on paper. 36.0 x 43.0 cm. Signed in l/r. 90.348.14. Toronto, Canada. Mar. 10 '90.

1056 TUNNICLIFFE, Charles Frederick (b. 1901). *Man and Woman Shearing a Sheep*. Sepia etching. 35.5 x 40.6 cm. Signed in pencil in the margin: Tunncliffe. *90.361.2. Tunbridge Wells, England. Mar. 8 '90.



1053



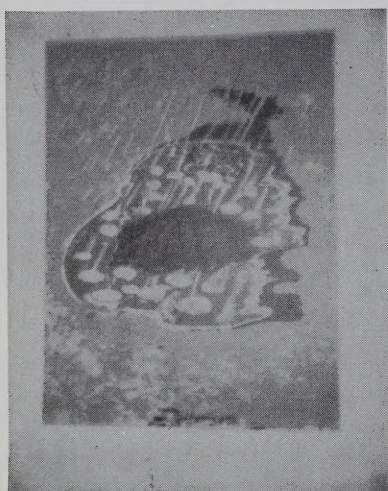
1054



1056



1061



1062



1063



1064

20

German, 20th Century

1057 BASELITZ, Georg (b. 1938). *Strassenbild (Man in Window)*, 1981. Etching. 30.5 x 24.0 cm. image size, 63.5 x 49.5 cm. paper size. Edition no. 2/20, signed. 90.348.2. Toronto, Canada. Mar. 10 '90.

1058 BASELITZ, Georg (b. 1938). *Strassenbild (Scribble Man)*, 1981. Etching. 30.5 x 24.0 cm. image size, 63.5 x 49.5 cm. paper size. Edition no. 2/20, signed. 90.348.3. Toronto, Canada. Mar. 10 '90.

Hungarian/French, 20th Century

1059 VASARELEY, Victor (b. 1908). *Clarities: I OERVENG*, 1970. Silkscreen. 32.0 x 46.0 cm. Signed, edition no. 97/250. 90.348.29. Toronto, Canada. Mar. 10 '90.

1060 VASARELEY, Victor (b. 1908). *Mar-Kab*, 1973. Silkscreen. 48.0 x 60.0 cm. Signed in l/r, edition no. 63/200. 90.348.30. Toronto, Canada. Mar. 10 '90.

Italian, 18th Century

1061 PITTONI, Giovanni Battista, the Younger (1687-1767). *Head of a Woman*. Pastel. *90.368.2. Amersfoort, The Netherlands. Jan. 1 '40.

Puerto Rican, 20th Century

1062 DIMAS, Marcos. *New York City Room*, 1979. Silkscreen on paper. 50.8 x 40.6 cm. Signed in pencil and numbered 11/25. *90.340.3. New York, NY. Feb. 4 '90.

1063 HERNANDEZ, Gilberto (1945-85). *The Poet*, 1979. Silkscreen on paper. 50.8 x 40.6 cm. Signed in pencil and numbered 11/25. *90.340.1. New York, NY. Feb. 4 '90.

1064 SALICRUP, Fernando (b. 1946). *Political Beggar*, 1979. Silkscreen on paper. 50.8 x 40.6 cm. Signed in pencil and numbered 11/25. *90.340.2. New York, NY. Feb. 4 '90.



1065



1066



1067



1068



1069



1070



1071

Russian/French, 20th Century

1065 CHAGALL, Marc (1887-1985). *Arc de Triomphe*, 1952. Lithograph on Arches paper. 31.0 x 25.0 cm. Signed and numbered 1/75. Mourlot, vol. 1, no. 87. *90.348.6. Toronto, Canada. Mar. 10 '90.

1066 CHAGALL, Marc (1887-1985). *L'Artiste I*, 1978. Color lithograph on Arches paper. 34.5 x 27.0 cm. image size, 48.5 x 38.5 cm. paper size. Signed and numbered 45/50 (in Roman numerals). Mourlot, vol. 5, no. 928. *90.348.9. Toronto, Canada. Mar. 10 '90.

1067 CHAGALL, Marc (1887-1985). *Le Chariot d'Elie*, 1978. Lithograph on Arches paper. 36.0 x 28.0 cm. image size, 57.0 x 42.0 cm. paper size. Signed and numbered 44/50 (in Roman numerals). Mourlot, vol. 5, no. 923. *90.348.8. Toronto, Canada. Mar. 10 '90.

1068 CHAGALL, Marc (1887-1985). *L'Intérieur*, 1978. Color lithograph on Arches paper. 32.0 x 24.5 cm. image size, 56.5 x 45.0 cm. paper size. Edition no. 44/50, signed. Mourlot, vol. 5, no. 931. *90.348.10. Toronto, Canada. Mar. 10 '90.

1069 CHAGALL, Marc (1887-1985). *Jacob et les Anges*, 1977. Lithograph. 34.0 x 30.5 cm. image size, 54.6 x 46.0 cm. paper size. Edition no. 29/50, signed l/r. Mourlot, vol. 5, no. 911. *90.348.5. Toronto, Canada. Mar. 10 '90.

1070 CHAGALL, Marc (1887-1985). *Le Songe de Jacob*, 1977. Color lithograph. 43.0 x 33.0 cm. image size, 65.0 x 47.0 cm. paper size. Edition no. 29/50, signed in l/r. Mourlot, vol. 5, no. 912. *90.348.4. Toronto, Canada. Mar. 10 '90.

1071 CHAGALL, Marc (1887-1985). *Nature Morte aux Fleurs*, 1978. Color lithograph on Arches paper. 30.0 x 23.0 cm. image size, 43.0 x 35.5 cm. paper size. Edition no. 45/50, signed. Mourlot, vol. 5, no. 922. *90.348.7. Toronto, Canada. Mar. 10 '90.

1072 CHAGALL, Marc (1887-1985). *Le Peintre devant le Tableau*, 1978. Color lithograph on Arches paper. 41.0 x 31.5 cm. image size, 62.0 x 46.5 cm. paper size. Signed and numbered 44/50. Mourlot, vol. 5, no. 932. *90.348.11. Toronto, Canada. Mar. 10 '90.

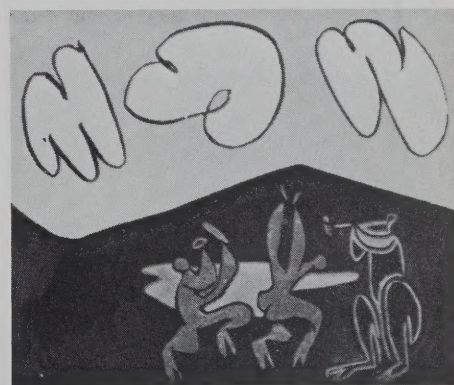
Spanish, 20th Century

1073 DALI, Salvador (1904-89). *Nude Male*. Charcoal drawing. 77.5 x 104.1 cm. Signed. 90.341.2. Highland Park, TX. Mar. 1 '90.

1074 MIRÒ, Joan (1893-1983). *Mélodie Acide*, 1980. Lithograph. 34.0 x 25.0 cm. Edition: H.C. (no. 2), signed. 90.348.17. Toronto, Canada. Mar. 10 '90.

1075 MIRÒ, Joan (1893-1983). *Mélodie Acide*, 1980. Lithograph. 34.0 x 25.0 cm. Edition: H.C. (no. 3), signed. 90.348.18. Toronto, Canada. Mar. 10 '90.

1076 PICASSO, Pablo Ruiz (1881-1973). *Bacchanalia with Bull*, 1959. Color linocut. 53.0 x 64.0 cm. Signed in l/r: Picasso, edition no. 6/50. Bloch no. 935. *90.348.24. Toronto, Canada. Mar. 10 '90.



1076



1077

1077 PICASSO, Pablo Ruiz (1881-1973). *Pique (Red and Yellow)*, 1959. Color linocut. 53.0 x 65.0 cm. Signed, edition no. 2/50. Bloch no. 908. *90.348.25. Toronto, Canada. Mar. 10 '90.

1078 PICASSO, Pablo Ruiz (1881-1973). *Series 347: 187*, 1968. Etching. 50.0 x 64.0 cm. Signed, edition no. 1/50. Bloch no. 1667. *90.348.23. Toronto, Canada. Mar. 10 '90.

1079 PICASSO, Pablo Ruiz (1881-1973). *Series 347:64*, 1968. Aquatint and drypoint. 42.0 x 49.0 cm. Signed in l/r: Picasso. Edition no. 1/50. *90.348.22. Toronto, Canada. Mar. 10 '90.

1080 PICASSO, Pablo Ruiz (1881-1973). *Series 347:91*, 1968. Aquatint and drypoint. 17.0 x 20.0 cm. Signed in l/r: Picasso. Edition no. 43/50. Bloch no. 1571. *90.348.21. Toronto, Canada. Mar. 10 '90.

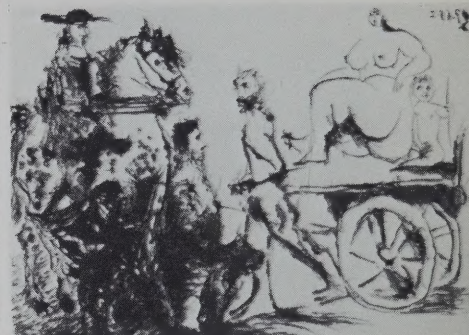
1081 PICASSO, Pablo Ruiz (1881-1973). *Series 397:198*, 1968. Aquatint. 16.0 x 20.0 cm. Signed in l/r: Picasso, Edition no. 43/50. Bloch no. 1678. *90.348.20. Toronto, Canada. Mar. 10 '90.

1082 PICASSO, Pablo Ruiz (1881-1973). *The Smoker*, Aquatint on canvas. 40.6 x 61.0 cm. Edition no. 8/50. *90.341.1. Highland Park, TX. Mar. 1 '90.

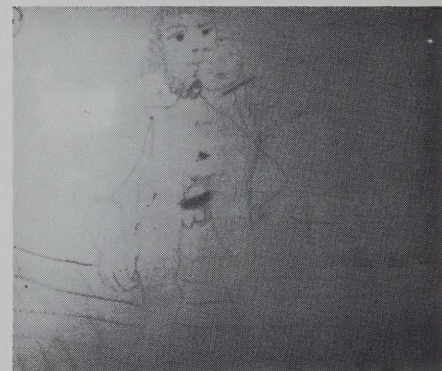
1083 PICASSO, Pablo Ruiz (1881-1973). *Standing Nude Male Figure*, 1968. Pencil on paper. 48.0 x 58.0 cm. Signed and dated. *90.348.19. Toronto, Canada. Mar. 10 '90.

Swedish, 20th Century

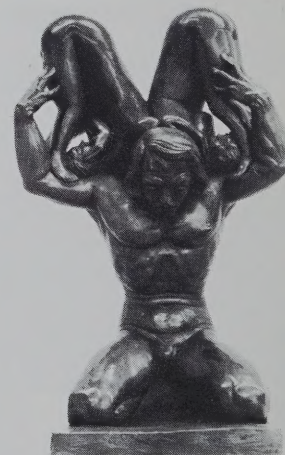
1084 BERGMAN, Oskar (1879-1963). *Country Houses*. Color lithograph. Approx. 40.0 x 60.0 cm. Depicts three red houses with orange roofs in the center foreground, with a large orange tree at left and a deep blue sky. 90.342.2. Bethesda, MD. Jan. 28 '90.



1081



1083



1086



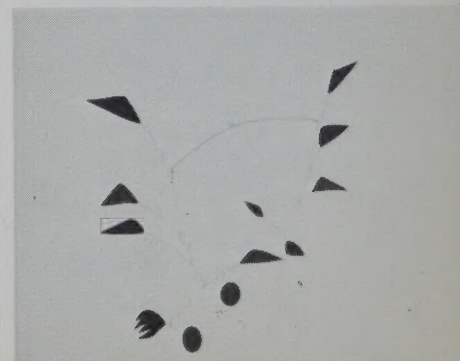
1078



1079



1080



1087

1085 BERGMAN, Oskar (1879-1963). *Trees by the Bay*. Color lithograph. Approx. 40.0 x 60.0 cm. Depicts a row of trees in the foreground with a small red house with an orange roof at left, a blue bay in the background with an island at right. 90.342.1. Bethesda, MD. Jan. 28 '90.



1088



1089



1090



1092

Sculpture

American, 20th Century

1086 BUSCAGLIA-GUILLERMET, José. *Children of the Mind*, 1986. Bronze. 91.4 x 73.7 cm. Signed and dated: Jose Buscaglia 1986. *90.353. Boston, MA. Oct. 1 '88.

1087 CALDER, Alexander (1898-1976). *Tail Feathers*, 1972. Wire and sheet metal. 203.2 x 177.8 cm. Signed: CA. *90.333. New York, NY. Mar. 17 '90. *Reward*.

1088 GRAHAM, Robert (b. 1938). *Dance Column*, 1978. Bronze. 83.8 x 27.9 cm. Broken from the column. *90.372. Seattle, WA. Apr. 4 '90.

1089 LADD, Anna Coleman (b. 1878). *Acrobats*, ca. 1940. Bronze. Approx. ht. 121.9 cm. *90.369. Santa Barbara, CA. Mar. 3 '90. *Reward*.

1090 MANSHP, Paul (1885-1966). Central figure of *Day from Day and the Hours—Sundial*, 1916. Bronze with a dark brown patina. 24.8 x 28.6 cm. without original Egyptian marble base. Signed and dated: Paul Manship 1916; founder's mark: R B-W. *90.376.7. New York, NY. Dec. 27 '83.

1091 MCCARTHY, Kevin. *The Warrior*. Bronze. Ht. 40.6 cm. Signed © Kevin McCarthy and numbered 18/20. 90.377.10. New York, NY. Jun. 12 '90.

1092 TOGNONI, Georgeann. *Orphans*. Bronze. 45.7 x 45.7 cm. Signed Tognoni 2. *90.377.11. New York, NY. Jun. 12 '90.

1093 VOISIN, A. *Smoke Signals*, 1935. Bronze. Ht. 29.2 cm. Signed: AVoisin, and dated. *90.377.12. New York, NY. Jun. 12 '90.

Belgian, 20th Century

1094 CANNEEL, Jean (1899-1963). *Entwinings*, 1926. Bronze with a dark brown patina. 30.0 x 14.0 x 13.5 cm. Four figures intertwined. Inscribed on the front: 1926, and on the back: "De Groeve." *90.404. Brussels, Belgium. Dec. 6 '89.



1093



1094



1095

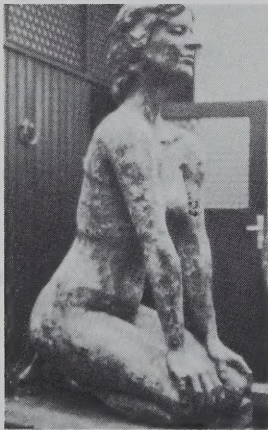
1095 RENATUS, Crols. *Nude Woman*. Bronze with black marble base. 35.0 x 20.0 x 17.0 cm. Base 4.0 cm. thick. Signed on back. Copper plate affixed to base inscribed: C. Renato. *90.339.2. Antwerp, Belgium. Jan. 7 '89.



1096



1097



1098

1096 RENATUS, Crols. *Nude Woman*. Bronze with black marble base. 38.0 x 17.5 x 15.5 cm. Base 4.0 cm. thick. Signed on back. Copper plate affixed to base inscribed: C. Renato. *90.339.3. Antwerp, Belgium. Jan. 7 '89.

1097 RENATUS, Crols. *Nude Woman Sitting on a Rock*. Bronze with black oak base. 38.0 x 20.0 x 25.0 cm. Base 2.0 cm. thick. Signed on back. Copper plate affixed to base inscribed: C. Renato. *90.339.1. Antwerp, Belgium. Jan. 7 '89.

Dutch, 20th Century

1098 FOEKEN, Elsje van. *Nude Woman Kneeling*. Bronze. Ht. 110.0 cm. *90.396.2. Langeraar, The Netherlands. Dec. 4 '89.

1099 FOEKEN, Elsje van. *Nude Woman Sitting*. Bronze. Ht. 70.0 cm. *90.396.1. Langeraar, The Netherlands. Dec. 4 '89.

1100 MEER, Peter van der. *Bouvier des Flandres*. Bronze with a black patina. Monogrammed. *90.402. 's-Gravenhage, The Netherlands. Aug. 22 '89.

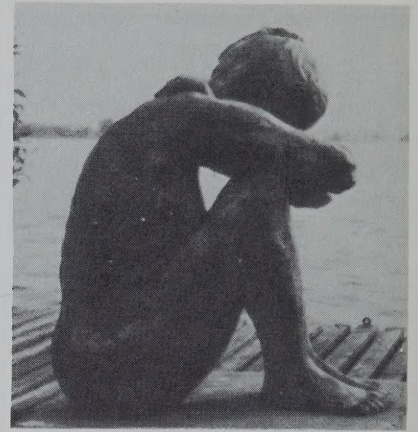
French, 17th Century

1101 Unknown. *Saints Francis of Sales (left) and Charles Borromeo (right)*. Polychromed wood. Ht. 25.0 cm. Statues taken from an altar, painted gray. *90.327.2. Vienne, France. Feb. 20 '90.

1102 Unknown. *Virgin and Child Holding an Orb*. Polychromed wood. Ht. 80.0 cm. *90.327.1. Vienne, France. Feb. 20 '90.

French, 19th Century

1103 LALIQUE, René J. (1860-1945). *Virgin in Prayer*. Glass paste. Ht. 70.0 cm. Ht. of wooden base 6.0 cm. Signed: R. Lalique France. *90.329.1. Chatou, France. Mar. 9 '90.



1099



1100



1101

1101

Decorative Arts

1104 LAURENT, Eugène (?) (1832-98). *Woman with a Basket*. Bronze. Ht. 55.0 cm. Signed: E. Laurent. *90.329.2. Chatou, France. Mar. 9 '90.

Russian, 19th Century

1105 TROUBETSKOY, Prince Paul (1866-1933). *Gertrude Vanderbilt Whitney*, 1910. Bronze with a dark brown patina. Approx. ht. 54.0 cm. Signed and dated on base: 1910/Paul Troubetskoy; founder's stamp on base: CIRE/A. VALSUANI/PÉRDUE. *90.376.8. New York, NY. Dec. 1 '83.



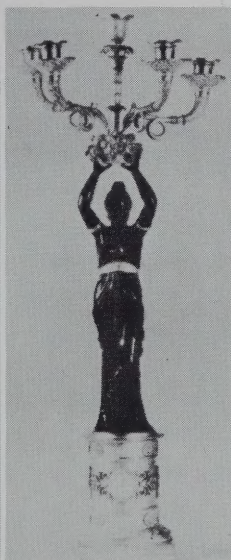
1103



1104



1105



1106

Candlesticks, Candelabra, Lamps

1106 French, 19th century. Pair of five-armed candelabra. Bronze. Ht. 75.5 cm. Central statuette of a standing draped woman. Brownish black patina, the cylindrical base and arms gilded. *90.328.2. Boulogne-Billancourt, France. Mar. 16 '90.

Ceramics, Pottery, Porcelain

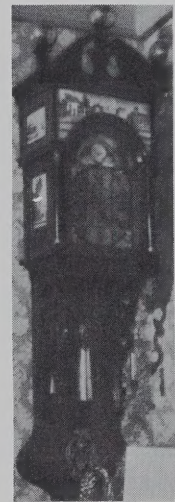
1107 BOW Porcelain Factory. English, 18th century. *Fortune Teller*, ca. 1752. Porcelain. *90.386. London, England. Apr. 1 '90. *Reward*.



1107

Clocks, Timepieces, Watches

1108 Dutch, 19th century. Friesian wall clock. Red oak case with three copper ball finials, date and moon phase dial above the clockface, the case decorated with paintings of a village scene, a farmhouse, and a river scene. *90.397. Achtkarspelen, The Netherlands. Dec. 11 '89.



1108

1109 English, 18th century. Bracket or table clock. Burr walnut case with bronze ornament and mechanism with full calendar and moon phases. Signed: John Smith London, and numbered: 109/28-328. *90.403. Bennebroek, The Netherlands. Jan. 19 '90.



1109

1110 French or English, 19th century. Table clock, ca. 1830. Wood inlaid with Boulle marquetry. 70.0 x 45.0 x 40.0 cm. With four spiral ivory columns. *90.401. Kasterlee, Belgium. Jan. 17 '90.



1102



1111



1112



1113

1111 French, 19th century. Empire style clock. Gilded bronze. 67.0 x 47.0 cm. Inscribed on clockface: "THOMIRE et CIE—MOINET AINE" with bas-reliefs of women in classical dress at base and a statuette of *Diana the Huntress* in bronze with an antique green patina at left of clockface. *90.328.1. Boulogne-Billancourt, France. Mar. 16 '90.

1112 French, 19th century. Napoleon III mantel clock, c. 1860. Ormolu and pietra dura with black marble sides. Ht. 56.0 cm. Front pietra dura panel depicting a parrot and stylized foliage. Inscribed: Jacob à Paris. *90.382. London, England. May 13 '90.

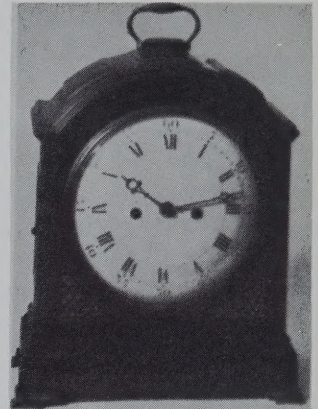
1113 MEW of Blandford. English, 19th century. Bracket clock. Mahogany and brass. Ht. 48.3 cm. Eight day striking, with carved sides, brass dial, and "Peeping Tom" pendulum. *90.384.2. Langport, England. May 1 '90.

1114 WEBSTER, Richard. English, 19th century. Regency bracket clock, ca. 1820. Mahogany and enamel. Broken arch top with a white enamel dial with black roman numerals and fretted corners beneath, stepped base and four ogee bracket feet. Signed: Richard Webster, London. *90.365. Alresford, England. Apr. 24 '90.

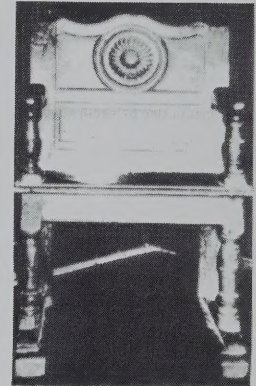
Furniture, Accessories

1115 French, 19th century. Lorraine style armchair or celebrant's seat. Oak. With a large sculpted rose on the seat back. *90.326.1. Lucey, France. Jan. 28 '90.

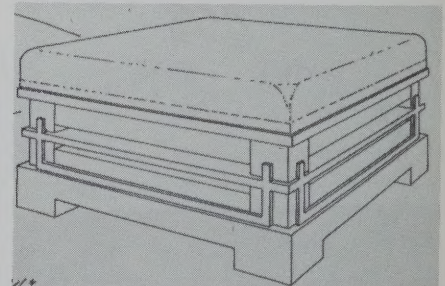
1116 WRIGHT, Frank Lloyd (1867-1959). American, 19th century. Footstool, 1904-10. Quarter-sawn oak and fabric. Approx. 20.3 x 35.6 x 35.6 cm. *90.370. Buffalo, NY. Feb. 1 '90.



1114



1115



1116



1117



1118

Glass

1117 German?, 19th century. "Schneider" cup. Red glass. Ht. 14.0 x diam. 24.0 cm. *90.329.4. Chatou, France. Mar. 9 '90.

1118 LALIQUE, René J. (1860-1945). French, 19th century. Vase with parakeets. Blue glass paste. Ht. 25.0 cm. Signed: R. Lalique. *90.329.3. Chatou, France. Mar. 9 '90.

Icons

1119 Greek, 19th century. Byzantine style icon of *St. John the Baptist*, ca. 1850-70. 70.0 x 90.0 cm. 90.338. Tyrnavos, Greece. Mar. 20 '90.

Jewelry

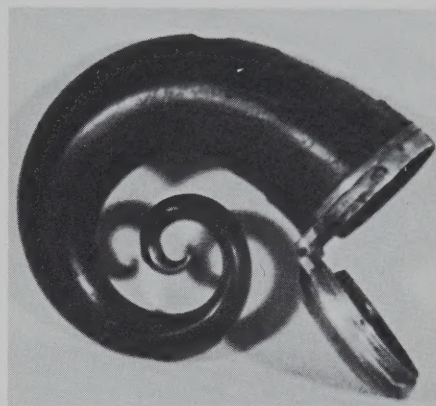
1120 English or Scottish, 18th century. Mourning ring, 1770. Gold with black enamel. Inscribed: Robt Dinwiddie, Esq, OB:27. July. 1770. AE:78. *90.349.3. Glasgow, Scotland. Apr. 28 '90.

Objects of Art

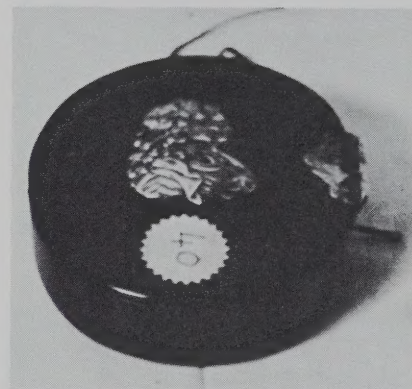
1121 English, 17th-18th centuries. Tobacco box, 1689-1710. Tortoise shell with silver mounts and brass reinforcements. Approx. 2.0 x 7.6 cm. x L. 8.3 cm. *90.349.1. Glasgow, Scotland. Apr. 28 '90.

1122 French, 19th century. Pair of Empire style ovoid ewers. Gilded bronze. Ht. 61.0 cm. With figural and palmette motifs, the mask of a man beneath the spout, and the handle in the form of a winged woman. *90.328.3. Boulogne-Billancourt, France. Mar. 16 '90.

1123 Scottish, 18th century. Snuff mull, 1770-1800. Horn with silver mounts. Ht. 8.9 cm. x L. 10.2 cm. x approx. diam. of lid 2.8 cm. *90.349.2. Glasgow, Scotland. Apr. 28 '90.



1123



1121



1122



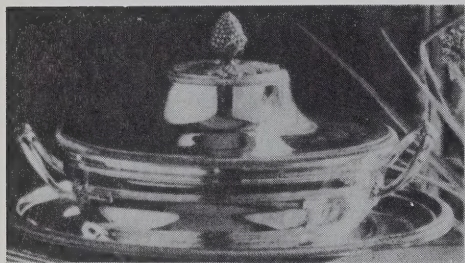
1120

Antiquities

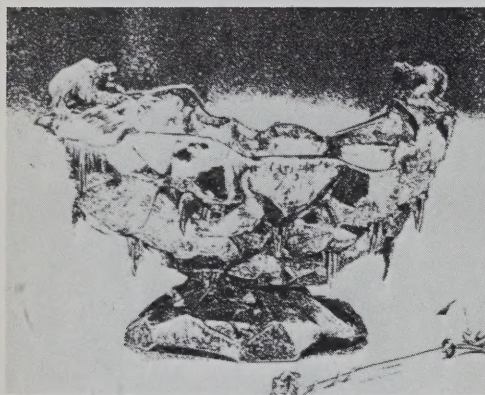
Silver

1124 BOULLIER, A. French, 18th century. Dish, cover, and tray, 1795. Silver. Made in Paris. *90.368. Maidstone, England. Apr. 1 '88.

1125 GORHAM COMPANY. American, 19th century. Class of 1916 ice bowl, 1875. Silver. 16.6 x 27.9 x 16.5 cm. Marked with a Gorham Co. lion, an anchor and "G" in Old English style letter. *90.352. Brunswick, ME. Jun. 1 '90.



1124



1125

Egyptian

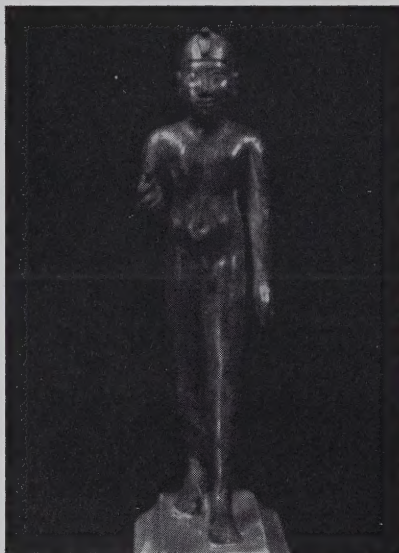
1126 *Harpokrates wearing a Skullcap and Uraeus*, 1075-710 B.C. Bronze. Ht. 10.5 cm. The eyes inlaid with gold. *90.332.3. New York, NY. May 3 '90.

Etruscan

1127 *Nude Athlete*. Bronze. Ht. 15.6 cm. Figure holding weight (missing) in raised right hand, feet missing. From Southern Etruria. *90.332.2. New York, NY. May 3 '90.

Roman

1128 *Dionysus*. Bronze. Ht. 14.0 cm. Wearing an animal skin and ivy-leaf garland and holding a club in the left hand, missing the right hand. A rare example from Izmir in Asia Minor. *90.332.1. New York, NY. May 3 '90.



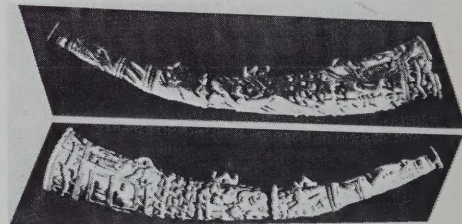
1126



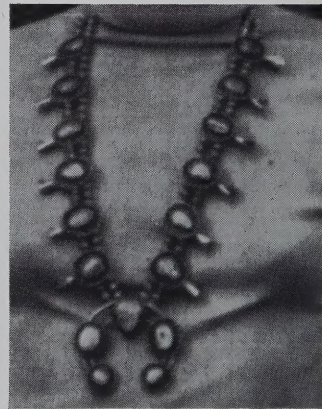
1127



1128



1129



1130

Ethnographic Objects

Oriental Art

Afro-Portuguese

1129 Sherbro, West Africa. 16th century. Hunting horn. Ivory. L. 43.2 cm. Carved with hunting scenes depicting stags, hogs and other game animals attacked by hounds with hunters in European dress, each scene separated by ornament. At the larger end, the Royal arms of Portugal, the Cross of the Order of Christ and a crowned lion, at the smaller end, the head of a grotesque animal. Has a small crack. In a red tooled morocco case. *90.356. New York, NY. May 13 '90. *Reward*.

American Indian

1130 Squash blossom necklace, ca. 1900. Turquoise and silver. L. approx. 55.9 cm. Chain of two rows of pea-sized silver beads; turquoise stones set in recessed silver oval medallions with raised edging, with trumpet-shaped blossoms extending from each medallion. *90.336. Providence, RI. Jan. 19 '90.



131



132

Chinese

1131 CHEN LAOLIAN. Ming Dynasty (1368-1644). Chess Game. Watercolor and ink on paper and silk. 25.0 x 150.0 cm. One of a series of four. *90.378.3. Hong Kong. Jun. 3 '89.

1132 DONG QICHANG (1555-1636). Ming Dynasty. *Landscapes and Calligraphy*. Watercolor and ink on paper and silk. 25.0 x 200.0 cm. One of a series of eight. *90.378.2. Hong Kong. Jun. 3 '89.

1133 HOGYUKU. *The Seven Gods of Good Fortune in the Takarabune, or Treasure Ship*. Stained ivory netsuke. Signed. *90.387. Hartlepool, England. Oct. 1 '89.

1134 QI BAISHI (1863-1957). *Butterfly*. Watercolor and ink on paper and silk. 33.0 x 29.0 cm. *90.378.6. Hong Kong. Jun. 3 '89.

1135 QI BAISHI (1863-1957). *Cicada*. Watercolor and ink on paper and silk. 34.0 x 31.0 cm. *90.378.4. Hong Kong. Jun. 3 '89.

1136 QI BAISHI (1863-1957). *Dragonfly*. Watercolor and ink on paper and silk. 34.0 x 34.0 cm. *90.378.5. Hong Kong. Jun. 3 '89.

1137 Sung Dynasty (960-1279). *Tiger*. Glazed clay. 31.0 x 15.0 x 25.0 cm. A box in the form of a resting tiger, the flat top decorated with a horse and rider? and a tree. *90.379.2. Montreal, Canada. Apr. 5 '90.



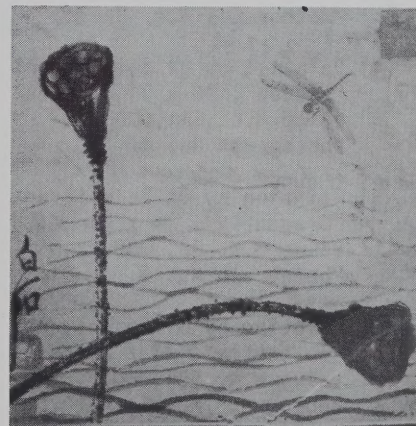
1133



1134



1135



1136



1137

Index

1138 Yuan Dynasty (1260-1368). Fish. Watercolor and ink on paper and silk. 30.0 x 800.0 cm. One of a series of thirteen. *90.378.1. Hong Kong. Jun. 3 '89.



1138



1138

Nos. 1131-32, 1134-36, 1138 mounted together.

South Asian

1139 *Guanyin*. 17th century. Bronze and silver inlay. Approx. ht. 16.6 cm. With a two-character shizou inlaid to the reverse. *90.357. London, England. Dec. 8 '89. *Reward*.



1139

Afro-Portuguese

Ivories 1129

Aglio, A. 1031

American

Paintings, Pastels, Mixed Media

Works, Watercolors 951-60

Prints, Drawings 1040-46

Sculpture 1086-93

Furniture, Accessories 1116

Silver 1125

American Indian

Jewelry 1130

Bacon, F. 1052

Ball, W. W. 990-91

Baselitz, G. 1057-58

Bastert, N. 975-77

Bateman, R. 962

Beal, G. 955

Belgian

Paintings, Pastels, Mixed Media

Works, Watercolors 961

Photographs 1037-38

Sculpture 1094-97

Benson, A., School of 1008

Bergman, O. 1084-85

Berthot, J. 1040

Beverloo, C. G. 980, 1051

Bingham, G. C. Page: 7

Boissière, J. M. 1013-14

Bolomey, B. S. 1036

Boudin, E. 1015-18

Bough, S. 992

Boullier, A. 1124

Bow Pottery 1107

Breanski, G. de 993

Brueghel, P., the Elder. Page: 6

Brown, A. D. 956

Bunker, D. M. 951

Buscaglia-Guillermety, J. 1086

Calder, A. 1087

Canadian

Paintings, Pastels, Mixed Media

Works, Watercolors 962-64

Prints, Drawings 1047-49

Canneel, J. 1094

Chagall, M. 1065-72

Chen, Laolian 1131

Chinese

Paintings, Pastels, Mixed Media

Works, Watercolors 1131-32,

1134-36, 1138

Ceramics, Pottery, Porcelain 1137

Ivories 1133

Clayton, H. 996

Corot, C. J-B. 1019

Cranach, L., the Elder. Page: 6

D'Ailly, G. 981-85

Dali, S. 1073

Dawson, M. 997-1005

De Witte. 972

Dietrich, A. 1027

Dimas, M. 1062

Dine, J. 1041

Dong, Qichang 1132

Dubreuil, P. 1039

Dutch

Paintings, Pastels, Mixed Media

Works, Watercolors 965-89

Prints, Drawings 1050-51

Sculpture 1098-1100

Clocks, Timepieces, Watches 1108

Egyptian

Sculpture 1126

English

Paintings, Pastels, Mixed Media

Works, Watercolors 990-1007

Prints, Drawings 1052-56

Ceramics, Pottery, Porcelain 1107

Clocks, Timepieces, Watches 1109-14

Objects of Art 1121

English or Scottish

Jewelry 1120

Ensor, J. 961

Etruscan

Sculpture 1127

Farny, H. F. 952

Fergusson, J. D. 1006

Flegel, G. 1026

Flemish

Paintings, Pastels, Mixed Media

Works, Watercolors 1008-9

Flemish?

Paintings, Pastels, Mixed Media

Works, Watercolors 1010-11

Foeken, E. van 1098-99

Francis, S. 1042

French

Paintings, Pastels, Mixed Media

Works, Watercolors 1012-25

Photographs 1039

Sculpture 1101-4

Candlesticks, Candelabra, Lamps 1106

Clocks, Timepieces, Watches

1111-12, 1131

Furniture, Accessories 1115

Glass 1118

Objects of Art 1122

Silver 1124

French or English

Clocks, Timepieces, Watches 1110

Géricault, J. L. 1020

German
Paintings, Pastels, Mixed Media
Works, Watercolors 1026-29
Prints, Drawings 1057-58

German?
Glass 1117
Gorham Co. 1125
Graham, R. 1088
Greek
Icons 1119

Hackenlant, C. 965-66
Hals, F., Attr. to 967
Hernandez, G. 1063
Herring, J. F. J. 994
Hockney, D. 1053-55
Hogyuku 1133
Holland, J., Attr. to 995
Hungarian/French
Prints, Drawings 1059-60

Italian
Paintings, Pastels, Mixed Media
Works, Watercolors 1030-32
Prints, Drawings 1061

Johnson, E. 953

Kelly, E. 957-58

Ladd, A. C. 1089
Lalique, R. J. 1103, 1118
Laurent, E. 1104
Lebasque, H. 1021
Lichtenstein, R. 1043
Ligtelijn, E. J. 986-87
Little, J. 963
Lorrain, C., School of 1012
Lozowick, L. 1044
Lynne, M. 959

Magritte, R. F. G. 1037-38
Manship, P. 1090
McCarthy, K. 1091
Meer, P. van der 1100
Mew of Blandford 1113
Mexican

Paintings, Pastels, Mixed Media
Works, Watercolors 1033-35
Mieris, F. van, the Elder 968
Mij, H. van der, Copy after 973
Mirò, J. 1074-75
Momper, J. de 1009
Morizot, H. 1022
Morse, S. F. B. 954

O'Reilly, T. P. 960
Ouwater, I. 974

Parent, H. 1010-11
Picasso, P. R. 1076-83
Pissarro, C. 1023
Pittoni, G. B., the Younger 1061
Potter, P., Attr. to 969
Puerto Rican
Prints, Drawings 1062-64

Qi, Baishi 1134-36

Rembrandt, H. van Rijn 1050
Renatus, C. 1095-97
Ricci, M. 1030
Richard, R. 964
Riopelle, J. 1047-49
Rivera, D. 1033-35
Roman
Sculpture 1128
Rosenquist, J. 1045
Roussel, C. E. J. 1024
Russian
Sculpture 1105
Russian/French
Prints, Drawings 1065-72

Salicrup, F. 1064
Schelfhout, A. 978
Schnorr von Carolsfeld, J. V. H. 1028-29
Schulman, D. 988
Scottish
Objects of Art 1123
Shapland, J. 1007
Sherbro, W. A. 1129
Sisley, A. 1025
Slingeland, P. C. 970-71
Smits, J. 979
South Asian
Sculpture 1139
Spanish
Prints, Drawings 1073-83
Stockum, H. van 989
Swedish
Prints, Drawings 1084-85
Swiss
Paintings, Pastels, Mixed Media
Works, Watercolors 1036

Tognoni, G. 1092
Troubetskoy, P. 1105
Tunncliffe, C. F. 1056

Valentinelli 1032
Vasareley, V. 1059-60
Voisin, A. 1093

Webster, R. 1114
Wright, F. L. 1116
Wyeth, A. 1046

AN INVITATION TO JOIN IFAR

SUBSCRIBER	Individual \$50	Commercial \$65 Institutional \$65
------------	-----------------	---------------------------------------

Subscriber: one-year subscription to *IFARreports*,
notice of events.
Overseas subscribers add \$20 for mailing costs.

ACTIVE	Individual \$80	Commercial \$100 Institutional \$100
--------	-----------------	---

Active Subscriber and all members: one-year
subscription to
IFARreports and complimentary admission to
IFAR Evenings.

MEMBERSHIP:			
MEMBER	Individual	\$250	Corporate \$1,000
PATRON	Individual	\$1,000	Corporate \$5,000
BENEFACTOR	Individual	\$5,000	Corporate \$10,000

Make checks payable to IFAR, 46 East 70th Street,
New York, N.Y. 10021, 212/879-1780.

name

address

city, state, zip

telephone

All membership contributions are tax-deductible.



Duke George the Bearded of Saxony, ca. 1535 by Lucas Cranach, the Elder. Missing from London, England.